

Doctoral Dissertation Summary

The topic of my doctoral research was to investigate the role of colors in film. In my dissertation, I made an attempt to examine how color dramaturgy serves films, what tools are available to the creators, while creating the color palette of a movie, and what kind of viewers interpretations and associations does the resulting visual system can lead to.

Thinking in colors was already present in ancient cultures, and as time progressed, it became more and more dominant. Nowadays, it is no longer just a variety of art branches that are characterized by colors. In our culture and everyday life, colors have become the defining elements - from the expression of our own personality, how we dress and design our homes to the visuals of the services and products we want to sell, through the colors of the icons and signs that make up our everyday lives - they are everywhere and influence our decisions, our thoughts. Meanwhile, everyone these days became a content producer, an image creator; not only capable of creating visual content without space and time constraints, but just as freely, in a click, one can dive into the audiovisual sea generated by others. In this constantly swelling ocean, for artists and creators trying to articulate with images and sounds, it is essential to control every detail of their artwork.

Regarding movies and filmmaking, one such detail, often held in the background, is the use of colors, endowing it with a dramaturgical function.

When creating the script, color is an equally important tool for filmmakers such as the casting, the venue, the scenery, props, styling or sound design. Colors can play an extremely wide variety of roles when used wisely: they can evoke emotions from the viewers, help the continuity, build characters, create symbols and highlight or hide certain elements and details. To use this scalable tool accurately as a filmmaker, it is important to be familiar with the research and results of other co-sciences about colors. In my dissertation, I explored some of the studies and research offered on the field of marketing and psychology. With the knowledge of examples and test results, we can predict the possible physiological and psychological effects on the viewer.

Briefly after the presentation of the physical characteristics and psychological effects of color, I have summarized the technological changes that play an important role in the birth of color film. The transition from the analogue to the digital world requires a new kind of attitude and solutions from the users. The recently multiplied projection surfaces - telephone, tablet screens - also pose new challenges for filmmakers.

After the summary of technological history of color film, I focused on colors as a

dramaturgical element through the research I made of motion picture history, while in preparation for my first own work of art. Through subjectively selected examples, I examined the possible dramaturgical functions of a new color that emerges in a black - and - white environment.

I was looking for answers to questions such as, what happens when we introduce colors into a monochrome world? What could these newly appearing colors mean? It can be seen clearly even from the cross-sectional view presented in the dissertation, there is a wide range of uses for a color that appears in monochrome worlds.

Picture elements painted with colors can carry different symbols through the horrors of war and the complexity of human emotions. The common point is their prominent and distinctive role in the operation of colors appearing in black and white toned environments.

In a monochrome world, they act as dissonants, strangers, thus directing the viewer's attention, often elevating the image element and character from the rest of the composition.

In my dissertation, I presented my aspirations, achievements, and flaws using color in two films of my own. The films are characterized by two fundamentally different color environments. In our film *Curtiz*, directed by Tamás Topolánszky, we introduced new colors to the black - and - white world. At *Déva*, we tried to implement a color strategy that optimally suited the story.

Regarding *Curtiz*, I summarized the meanings of the color red appearing at dramaturgically important points, our plans, conclusions, and results related to the appearance of color in the fifth chapter of the dissertation. I was also helped by a non-representative questionnaire sent out after the film's premiere. Overall, the appearance of colors helped to understand the story and the subtext of the film rather than made it more difficult. At the same time, it would have been more expedient to further reduce the number of symbols associated with color, thus offering a clearer way for viewers to decipher it.

In the last two chapters of my dissertation, I discussed the coexistence and harmony of colors. Through examples from film history, I have shown how these harmonies define the visual world of a film, while helping to unify visuals and separate timelines, scenes, characters. A change in color harmonies can accompany a change in the main conflict of the film, or its invariance can just counterpoint it. By outlining the basic groups of harmony, I have tried to present examples where the creators used color harmonies for dramaturgical purposes.

I closed my dissertation by presenting the preparation, shooting and post-production of the film *Déva*, directed by Petra Szócs. The film operates with the tools of poetry and its visual language is characterized by compression, reduction and omission alike.

One of the foundations of continuity is the color scheme, which is based on the blue - green-blue -

green analog harmony. Through the film and the related creative work, I made an attempt to show that by consciously and consistently using color harmonies, in addition to its aesthetic value, the dramaturgy of the film can be made more complex and nuanced.

I selected several setups from the finished film, created their color palettes, and then analyzed them. I have detailed the tools that can help filmmakers in creating and retaining the color scheme, while also presenting the possible obstacles and limiting factors.

Color harmonies are able to shape the film language in such a way that their use is not intrusive or conspicuous to the viewers. Through the setups, the implemented plans and mistakes analyzed in *Déva*, I took a stand in favor of conscious color design.

Planning colors can not only offset budget constraints, but can also unify the visuals of the film through its consistent use. The colors of a film can become the defining elements of the film language unnoticed, thus helping to turn the script into a moving image as accurately as possible.

There is no extensive literature on the operation of colors in motion pictures and their role in dramaturgy. The theoretical issues, problems and analysis of the two works of art discussed in the dissertation are intended to fill this gap to some extent. In addition, I hope that my dissertation can serve as an inspiration for readers, students, educators and professionals alike who are interested in the topic.